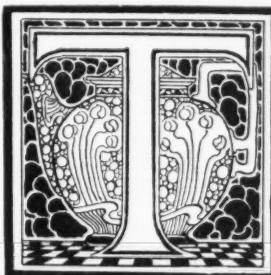


KERAMIC STUDIO

Vol. XXIII, No. 11

SYRACUSE, NEW YORK

March 1922



THE New York Society of Ceramic Arts will hold its twenty-fourth annual exhibition in the Galleries of the Louis Comfort Tiffany Foundation at the Art Center, 65 East 56th Street, New York, April 1st to April 15th included. Circulars of information and entry blanks may be had by writing to the Chairman, Mrs. Eva Brook Donly, 115 East 27th Street, New York. Entry blanks must be in the hands of the Chairman before Saturday, March 11th, and exhibits must be delivered at the Galleries not later than Wednesday, March 29th or Thursday, March 30th.

* * *

Lovers of American ceramics should take heart; there are signs of reawakening life in the old Ceramic Societies of before the war, especially in the East. The Newark Society has never given up its interest in ceramic decoration. The New York Society, which deserted ceramics for textiles during the war, is now planning a return to ceramics in a serious way, with study and lecture courses, and the old New York Society, under the leadership of Mr. Heckman, is about to reestablish the regularly yearly exhibitions.

We understand that what the Society wishes to do is to make its exhibition the first really comprehensive CERAMIC ART exhibition in America. There is one exhibition in St. Louis and there is to be one in Chicago and one in Pittsburgh, also in Newark. Other Ceramic Societies, which have kept up or renewed their studies and work, are asked to send us word for the encouragement of the weaker sisters.

* * *

At Syracuse University a unique course in ceramics is developed under the direction of Mrs. Adelaide Alsop Robineau, potter and Doctor of Sciences in Ceramic Arts of Syracuse University, with Mrs. Marie Loomis as assistant. The students of the Design Course of four years are allowed to major in Ceramics, and these students are taught all the processes from clay mixing to overglaze decoration. There are now six third year students who will show in June, beside several pieces of various types of glazes and decoration, lunch sets, each consisting of salad bowl, plates, cups and saucers and odd pieces such as bouillon cups, tea pots, sugar and creamer, olive and bonbon dishes, all made by themselves from start to finish. These pieces show every type of studio clay working, the bowls, vases and odd pieces are thrown on the wheel, tiles, book ends, candlesticks and some vases are hand built, cups and saucers are cast, plates are pressed. Some of the lunch sets are in white stannifer glaze with an interesting black crackle over a buff body. The decoration is in the same colored enamels and paints which are used in the overglaze decoration of china. Other sets are in soft waxy mat blue and ivory glazes, also decorated overglaze in enamels. The tiles and other pieces are in various colored mat glazes. The students of course design their own shapes as well as decoration and color schemes.

This department promises to be a unique achievement in the history of American Ceramics. The four year course car-

ries the degree of the University, the three year course, a certificate. This ceramic course is open during the summer session to teachers and students who wish to develop hand building for the public schools, or to those who wish to do private pottery work or make up Freshman or Sophomore work in order to enter the more advanced classes in the fall semester.

The Design Course, which in the regular session is taught by Miss Ruth Johnson and Miss Bone after the most up to date methods, is in the summer session under the direction of Mrs. Ida Wells Stroud of the Fawcett School of Newark, N. J. As the painting, music, illustrating and other art classes are also available, the Syracuse University offers a most unusual, valuable and inspiring summer opportunity for teachers, and especially for all lovers of Ceramic Arts.

The June Issue of Keramic Studio will have illustrations of this very interesting experiment of Syracuse University.

* * *

We remind our readers that the design competition for "Little Things to Make" will close on March 15th. The prizes will be as follows:

For best sheet of motifs in color, applied to small articles of china or pottery:—First Prize, \$12; Second Prize, \$10; Third Prize, \$8.

For best sheet of motifs in black and white applied to small articles of china or pottery:—First Prize, \$10; Second Prize, \$8; Third Prize, \$7; Fourth Prize, \$6.

All sheets of designs not receiving prizes will be considered for purchase.

Name and address of designer should be plainly marked on back of each sheet of designs.

Designs should be mailed carefully wrapped, *flat*, not rolled.

We are looking for a lot of new and up to date ideas, not only for ceramic decorations, but for the inspiration of all craftworkers and art students. Send us your best for the benefit of all.

* * *

"LIFE OF THE CHRIST," the great religious drama given in a mountain setting on the hillside outside the city of Los Angeles, California, will be given for the third time next summer, the play opening on Monday, July 10th.

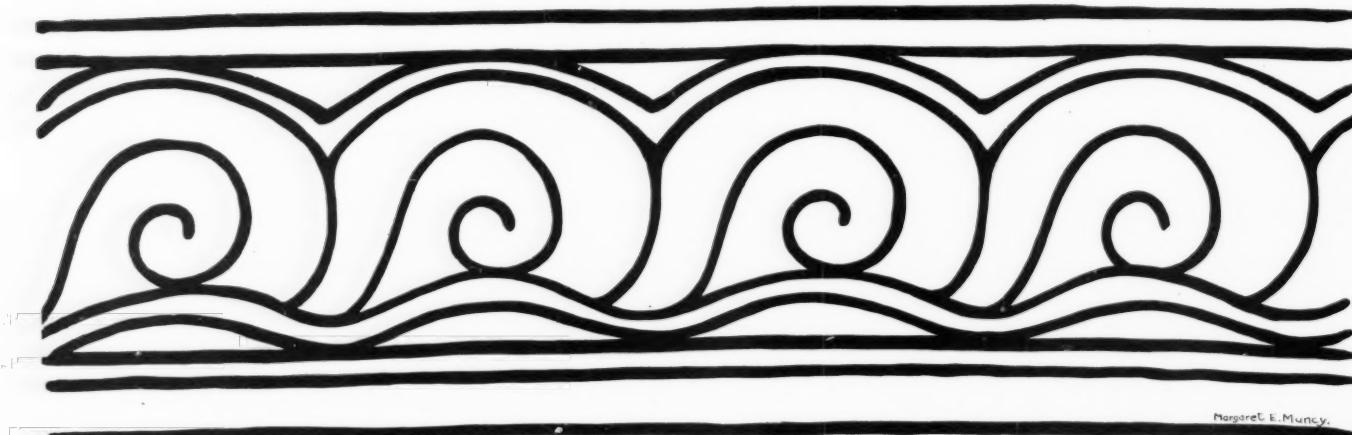
The popularity of this Pilgrimage Play has been such that an appropriation has been made for a One Thousand Dollar Prize for the best poster advertising the play.

Poster design should be 14x18 inches, placed upright on a cardboard, 22 inches high, 4 inches being reserved at bottom for printed matter. The design must incorporate the title of the play: "LIFE OF THE CHRIST."

As many as eight colors may be used, but not more and it is not necessary to use as many; designs may be made in any medium except pastel. Any number of posters may be submitted by one artist.

For full particulars inquire from Pilgrimage Play Poster Contest, care Los Angeles Museum of Art, Exposition Park, Los Angeles.

Posters must be sent postpaid and so as to be in the hands of the Committee not later than March 31st.



Margaret E. Muncy.

FIG. G—DESIGN BY MARGARET E. MUNCY

COLOR IN DESIGN

(Continued)

Albert W. Heckman.

UNLESS a picture, a dress, a piece of furniture or any of the many similar objects we have around us has something in it which is in itself fine we do not think of it as having any ART quality. If it is an ornament or a decoration such as a vase, a wall hanging or a piece of jewelry, do we really care to have it unless, in some measure, it has that beauty—that indescribable quality which we call ART—in it? On the other hand if it is an object of utility, such as a chair, a cloak or even a house, are we satisfied with it if it fulfills only the physical requirements of comfort, covering and protection? No! Material things only are not sufficient and there never has been a time when ART, in varying degrees, has not accompanied the life of man.

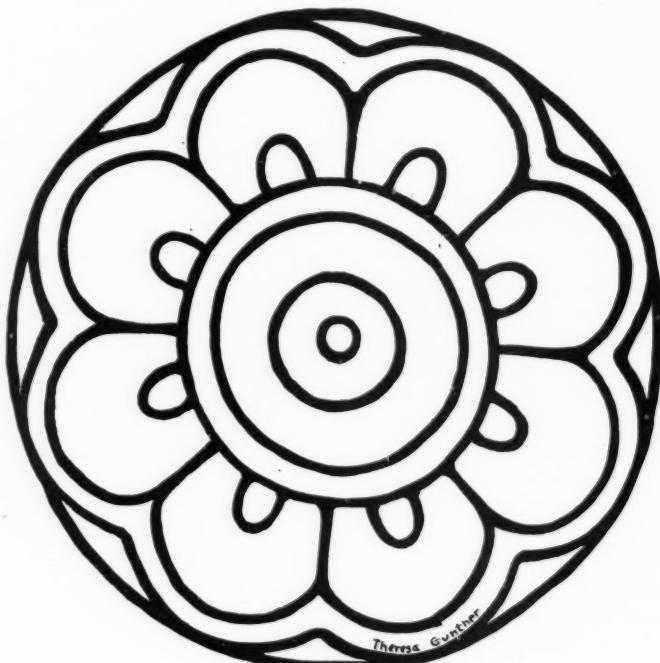
But in varying degrees—for there have been outstanding periods when ART has soared high, just as there have been periods of decline. We know of the wonders of ancient Egypt and of the Periclean age in Greece when architecture, sculpture, painting, pottery and all the arts seemed to blossom at once. We are generally familiar with the masterpieces of the Renaissance and we are gradually learning more and more about the life of ancient China, when in the T'ang, Sung and Ming Dynasties paintings, porcelains and pottery of rare beauty were produced. And then too, we have the fine textiles from Peru, the sculpture from Mexico and the more primitive pottery of our own Americans all of which it behooves us to study.

Why do we value this ART so highly and what is it that makes it so fine? Isn't it that ART is the highest form of expression there is and are not these creations of the Greek, the Chinese and the Indian artist particularly fine because he was not only willing but very eager to make them so? In other words what ART they have produced has been the result of doing the thing as well as it could be done, under existing conditions, or putting it still another way it has been THE DOING OF THE THING FOR THE LOVE OF THE THING ITSELF. It is when the ulterior motif, the use of the thing as use only, creeps in to the exclusion of other qualities that the decline comes. There is a lesson in this which we can apply to our color experiments—simple as they may be. Let us do the thing as well as we can, otherwise let us not do it at all.

It is difficult indeed to write about color and color harmonies, for it is impossible to describe them—unless perhaps one is a poet and even then words are said to fail at times. What comparisons can we make with the harmonies of color in the beautiful old oriental rugs, the Coptic weavings or the Peru-

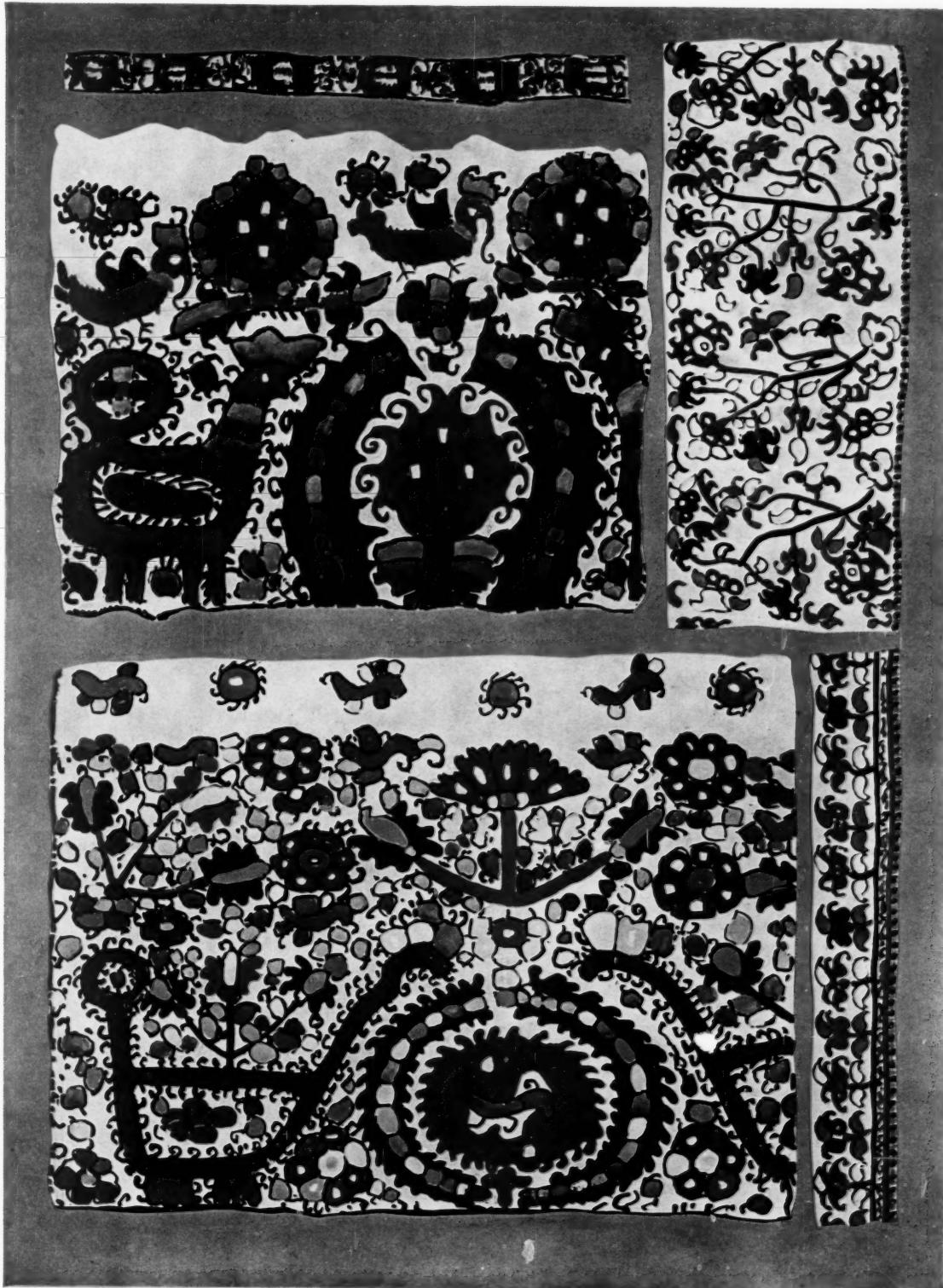
vian embroideries which our museums are preserving for us? How shall we adequately describe the depth of color on a Persian porcelain or even the glowing bits of enamel on our test tiles which send the blood coursing through our veins? Faithful color reproductions of these museum treasures are hard to find and good color supplements are both difficult and expensive to make. The one last month, for instance, was anything but satisfactory (try this same design with vermillion and real black on a piece of Belleek ware and see the difference). This month, however, we are fortunate in having a color plate which is an unusually fine print—as color prints go. It lacks much of the intensity and the texture of the original but otherwise it is quite faithful and it should convey some of the spirit of harmony which the embroidery itself has.

Fourteen centuries ago a Chinese painter and writer, Hsieh Ho wrote an essay in which he laid down six canons or principles of ART. One of these he called "The Transmission of Classic Models," which, rightly interpreted, is not the copying by the people of one age of the masterpieces of a former time, but it is the inherent capacity of transmission—the inspiration—which one work of art has in bringing about another. And isn't this a true test of a work of ART? How eager we are to



Theresa Gunther

FIG. D—DESIGN BY THERESA GUNTER

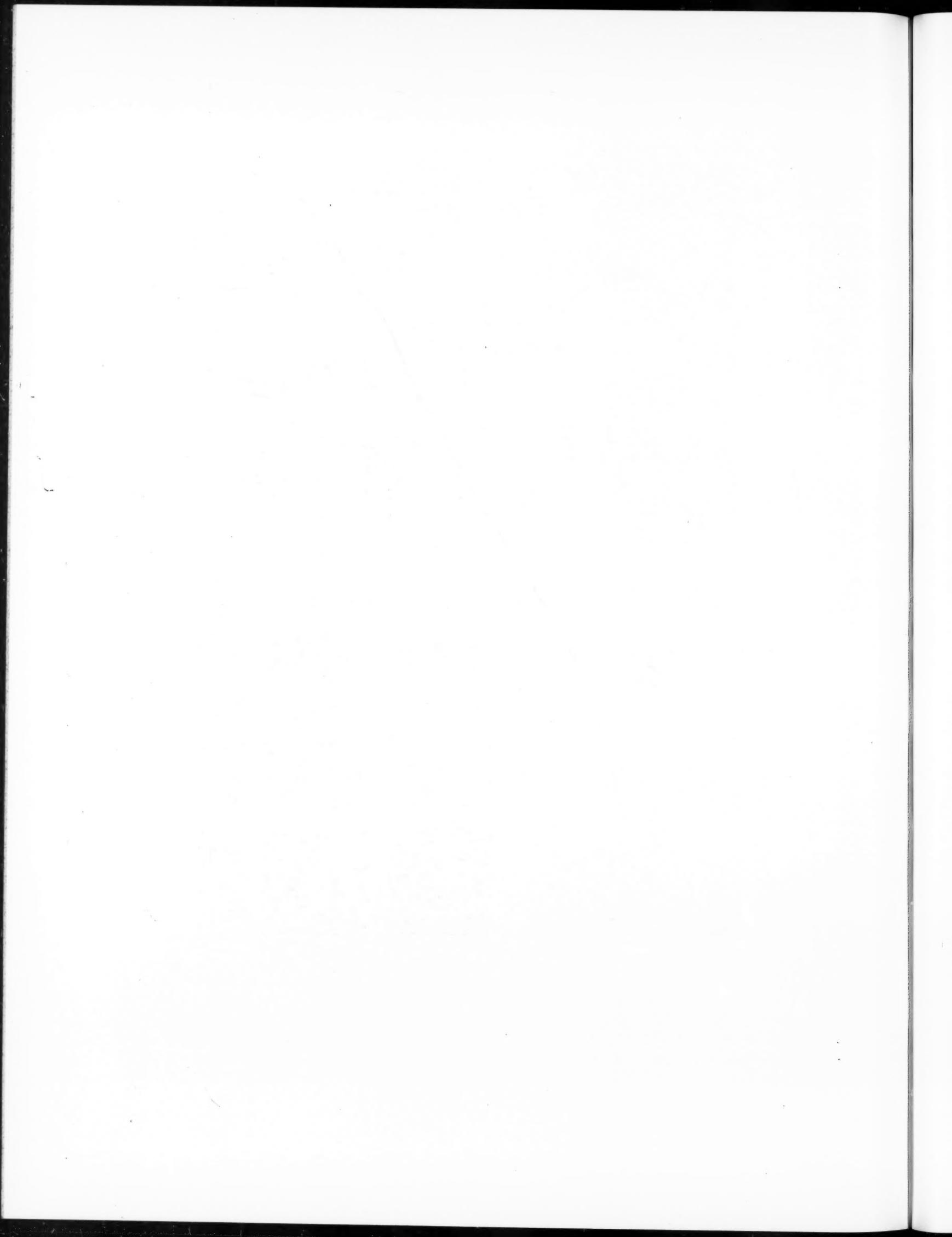


COPIES FROM ORIGINAL TEXTILES —ALBERT W. HECKMAN

MARCH 1922
KERAMIC STUDIO

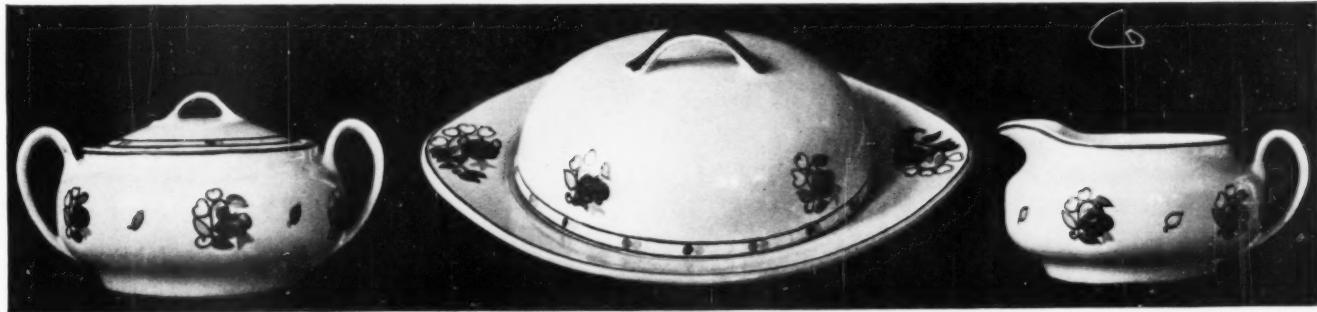
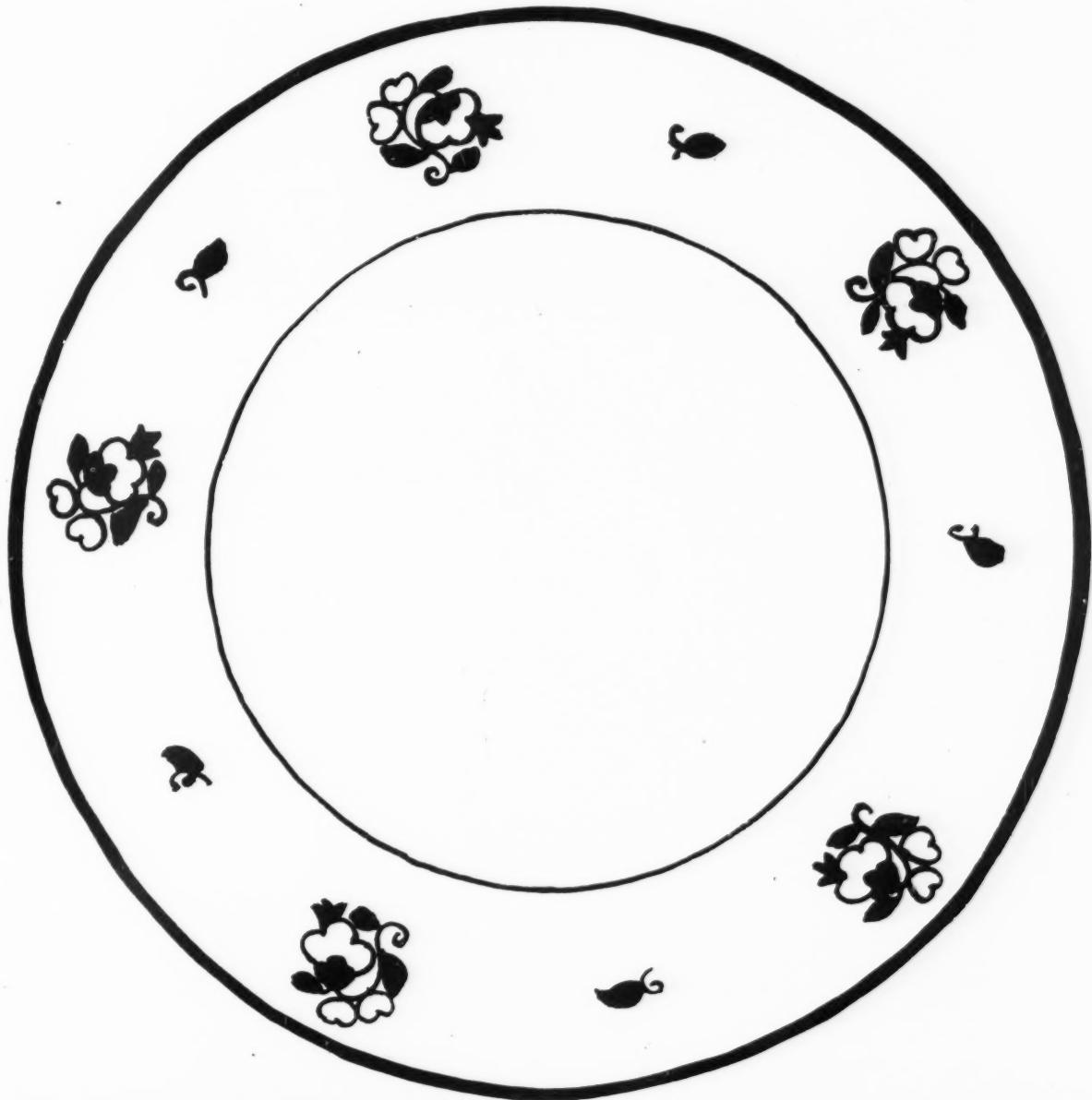
TURKISH AND BULGARIAN EMBROIDERIES
COURTESY METROPOLITAN MUSEUM

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KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



get at our brushes after we have seen a fine painting or design. This is why we who live near Museums go there to study and this is why *Keramic Studio* feels it is a privilege to publish reproductions of choice specimens for its more remote readers to enjoy and to appreciate.

We do not fully appreciate a thing unless we experience it and this is the reason why we advocate the actual copying in color (the experiencing) of museum examples. In doing this we make them more a part of ourselves and we understand their structure more than if we had merely looked at them.



BREAKFAST SET—ALBERT W. HECKMAN

In Vermilion, Blue Green, Ochre and White on Hagar ware or in Black, Bright Red, Yellow and Blue Green.



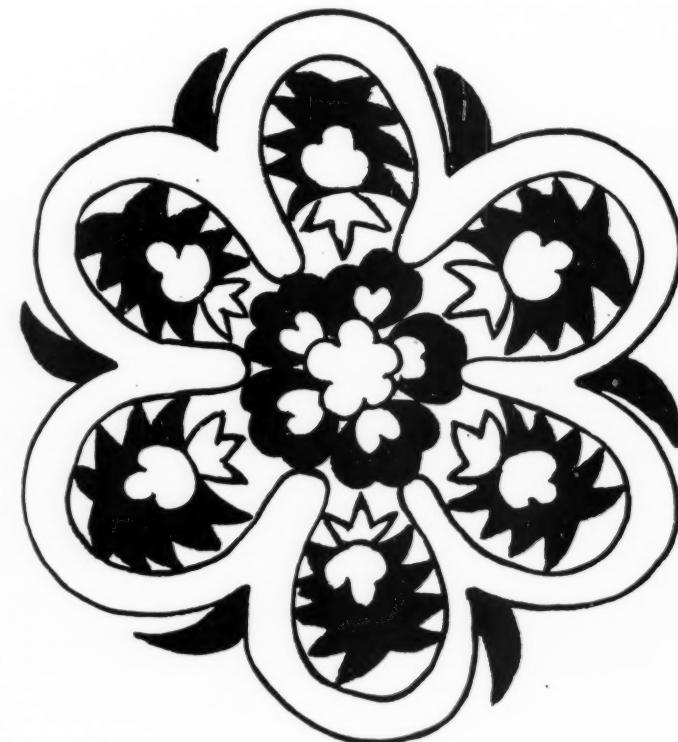
Not that copying is all we intend to do. No, that would be too easy. Working with this ART of the past we come across many interesting and pleasant surprises; strange harmonies confront us, unusual hues, intensities which are entirely foreign to us, curious interchanges of color, remarkable uses of gold and silver, subtle graduations and infinite variety—all in one design. Take the color supplement for an example. How many of us would think of combining a vermillion red with a madder red yet they are used together here. There is still a third red which the color plate fails to show (the large animals should correspond to an "Indian" red or a deep red brown.) How many of us would think of outlining certain colors in some places and not in others? How often do we think of using the whole gamut of color in one design? Do we ever think of using nothing but intense colors in one arrangement? There are times when we want gray colors to relieve bright ones but then too, there are times when bright ones are needed to balance other bright ones as in these embroideries which are very intense. Now, how can we apply some of these things which we have learned from this one plate?

EXPERIMENT II

Take the designs marked figures D and E which Miss Gunther and Miss Nuncy have made for us and on ordinary white drawing paper or a gray bogus paper make four tracings of each marking them 1, 2, 3 and 4. To begin by putting in any or every color without regard to its value and intensity will not lead us anywhere, for we could keep on doing this indefinitely and our only judge at the end of these experiments would be our beginning ones of personal preferences. It will be better to proceed in a way which will teach us something of the essential qualities of color of which we have already spoken in former articles (see January and February articles). In order to do this let us start with number 1 by painting it with INTENSE COLORS * ALL VERY LIGHT IN VALUE, number 2 with INTENSE COLORS ALL OF A MIDDLE VALUE, number 3 with INTENSE COLORS ALL VERY DARK IN VALUE and finally, in number 4, let us use INTENSE COLORS OF DIFFERENT VALUES (see the January color supplement.) When this is done some of the designs on page 197 might be done in colors, using first your own color schemes and then the ones which are suggested for each of these. When you have done all this you will be able to draw conclusions which will be helpful to you. Do you not find that in the lighter values some colors are finer than others? Do not some hues lose their intensity as they are lightened? In like

manner do not certain other hues lose their intensity when they are lowered in value and here again are not some colors particularly fine? Generally speaking, is it not true that in the middle values there is the most complete saturation or that the lightening or darkening of color tends to destroy intensity? Have we not found out that VALUE can be used as a harmonizing element in art structure? But does it follow that those designs (numbers 1, 2 and 3) in which the values are the same in each are as interesting as those (numbers 4) in which they are different? We want the latter—the play of light and dark in our designs irrespective of color—but we also need a knowledge of the former—how to combine colors in the same values, for our coming experiments.

*Tempera colors are best for all this work.

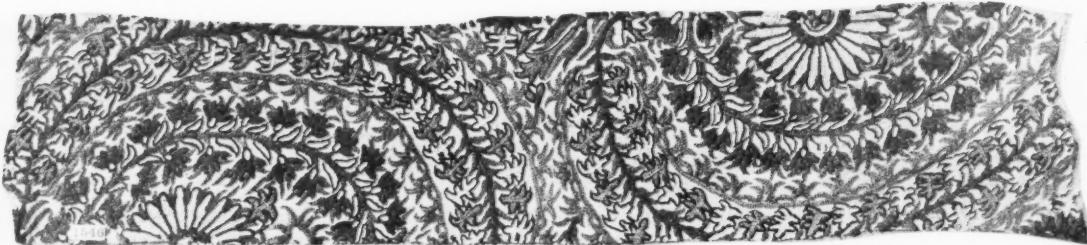
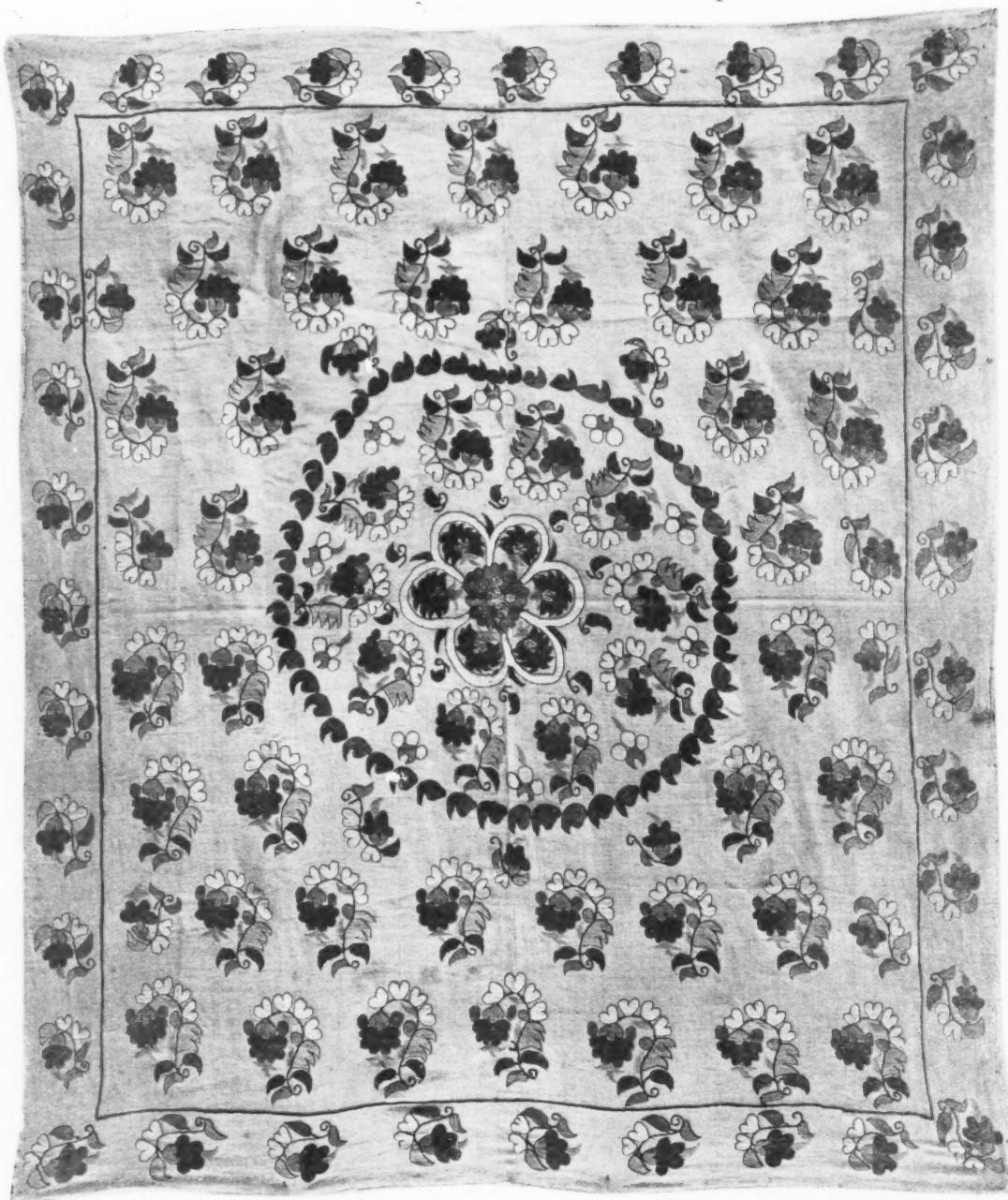


34 SIZE DRAWING OF CENTER OF EMBROIDERY DESIGN PAGE 198

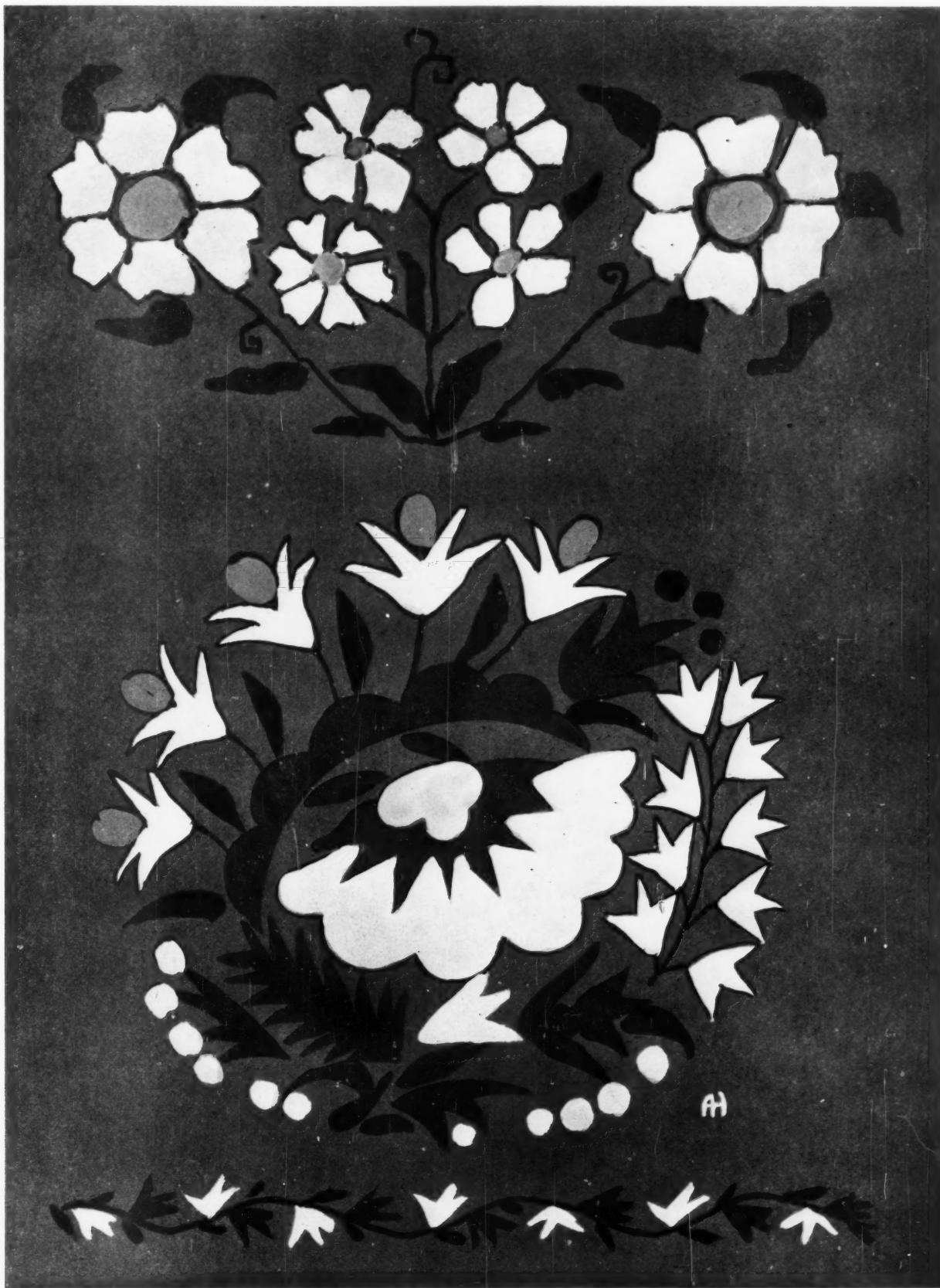


BOWLS—ALBERT W. HECKMAN

Polychrome schemes in bright enamels corresponding to the color supplement. Designs from Turkish and Persian embroideries in the Metropolitan Museum. Bright colors with red predominating.

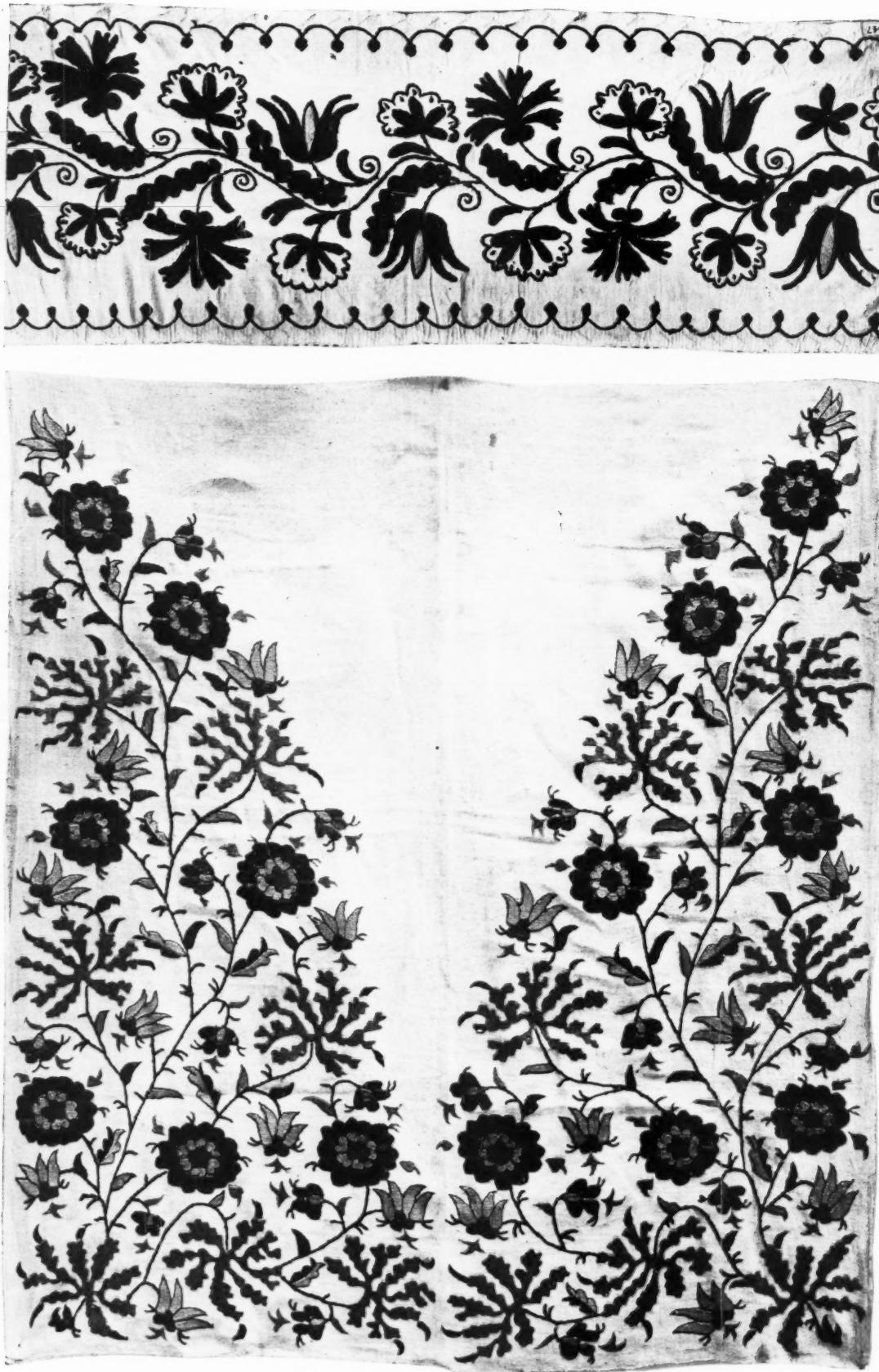


CENTER OF TURKISH EMBROIDERY (Metropolitan Museum)—ALBERT W. HECKMAN
This is in Red, White, Blue Green and Ochre. The circular bands are White and the flower forms are Vermilion Red.

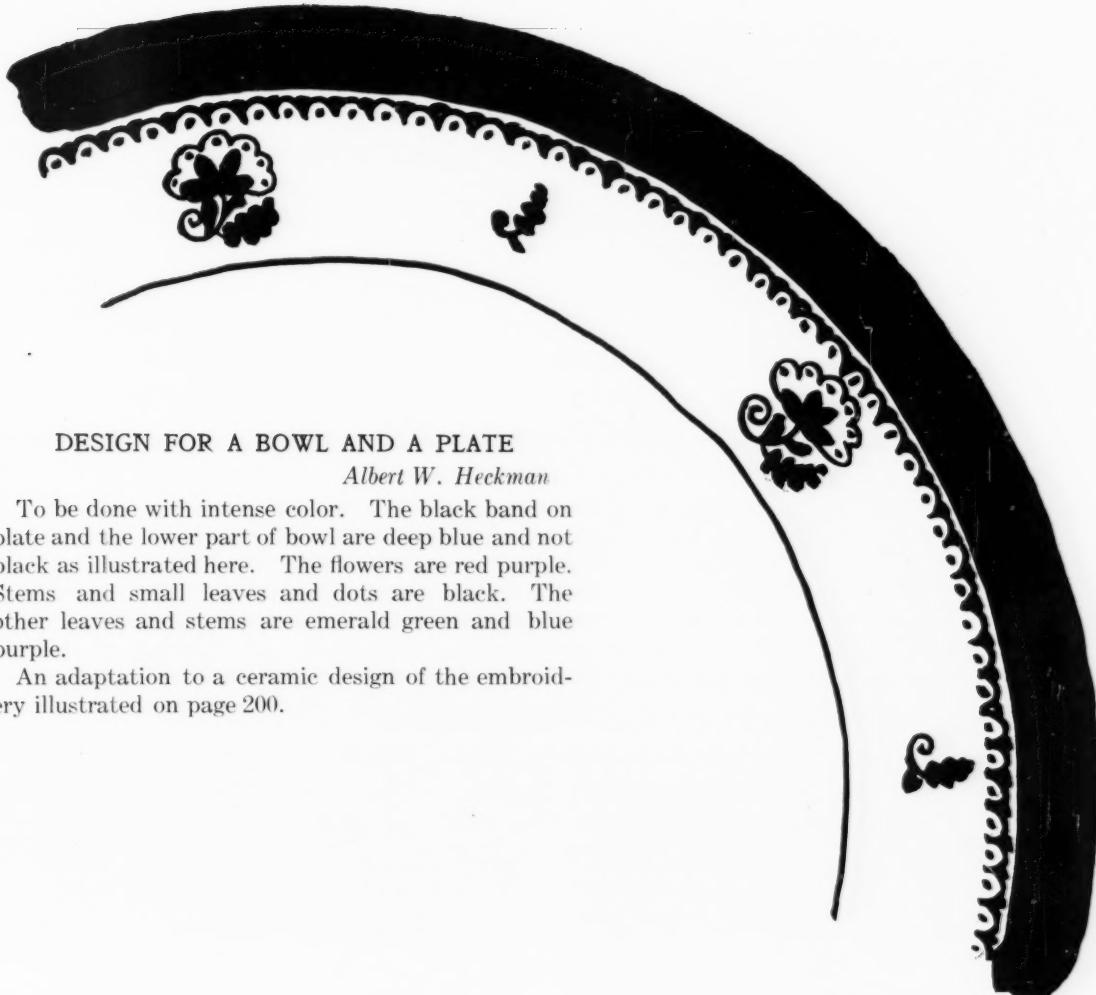


DETAILS FROM EMBROIDERIES (Metropolitan Museum)—ALBERT W. HECKMAN

Designs in intense colors—Blue Green, Yellow Green, Madder Red and a Warm Red such as "Mulberry" or "Warmest Pink" in enamel colors. Gold is used in parts of the design.



EUROPEAN EMBROIDERIES, (Metropolitan Museum)—ALBERT W. HECKMAN

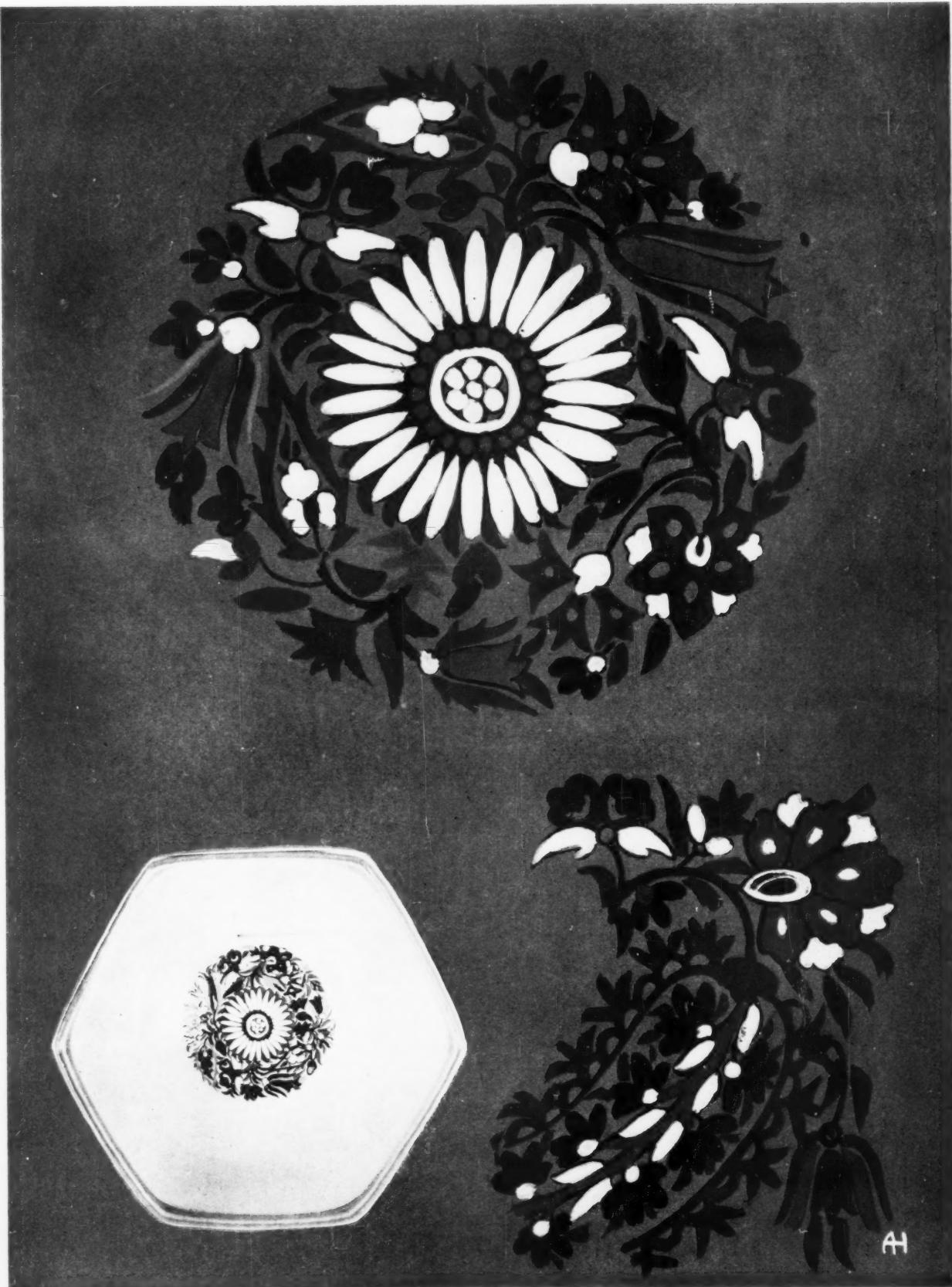


DESIGN FOR A BOWL AND A PLATE

Albert W. Heckman

To be done with intense color. The black band on plate and the lower part of bowl are deep blue and not black as illustrated here. The flowers are red purple. Stems and small leaves and dots are black. The other leaves and stems are emerald green and blue purple.

An adaptation to a ceramic design of the embroidery illustrated on page 200.



BOWL AND PLATE—ALBERT W. HECKMAN

To be done in a very intense Blue (Cobalt) with bright Green (Emerald), Purple (Lilac) and Red (Crimson Lake or Crimson Rose). The dark band is intense Blue.



FROM PRIMITIVE ARMOR



MEROVINGIAN ANTIQUITY

GERMANIC - IV TO VIII CENTURIES
Courtesy of Metropolitan Museum

DESIGN IN JEWELRY

The Designing and the Making of a Pierced Pendant

John P. Heins

IS it not strange that the pierced metal work of the past is better in design than that of to-day? Since the process of perforation is not more difficult now than what it was centuries ago, the spiritless quality in modern pierced metal is not due to inferiority of tools, nor of workmanship. One is almost tempted to shake one's fist at machines, one of the instruments of industrialism and materialism that has done its share in flooding the world's markets with hideous, inartistic jewelry. It is quite obvious that quantity production is a necessity in this period, but the output of jewelry factories ought to be artistic. The machines in use can turn out jewelry that is good in design, but the craftsman and commercial jeweler do not seem to agree.

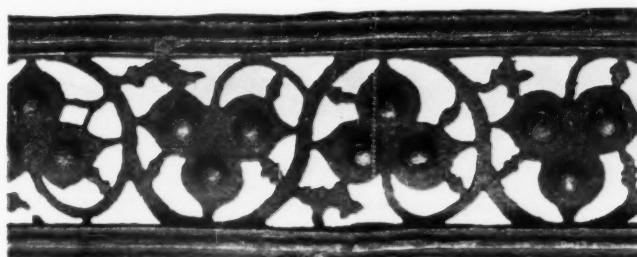
Jewelry in general is not a matter of mere utility. Why does Madam wear a ring, a bracelet, ear-rings, etc.? To satisfy her vanity, to be ostentatious, to enhance her charm—yes—at times to acquire some, but as a rule she wears jewelry in reply to her instinct to embellish herself. Madam can really adorn herself to advantage if she is cautious about her selection and application of jewelry, but the presentations of the shops are too often tawdry and flashy in character. Nowadays most of the mercantile Fifth Avenue jewelers are decorating jewelry, instead of making it decorative. The workmanship is miraculous, while the design is too ornate. I frequently wonder whether there is any design, yet in selling their products, and in their advertising, the "beauty" of design is stressed.

Good craftsmanship does not help a poor design. Workmanship is to be admired, but of what value is a piece of jewelry

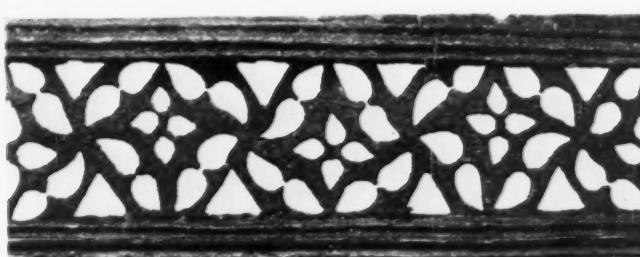
if it is not designed well? The statement that, "it is regretful when a good design is executed poorly, but it is a calamity when a poor design is executed dexterously," is well worth one's consideration. Good workmanship must go hand in hand with good design. By the latter is meant the proper organization of lines, spaces and masses. Color, another vital factor, enters into jewelry when stones, enamels, are used, and when chemical "Coloring" is employed.

The design and its application are the first elements to be considered. Nature study and drawing from casts, flowers, shells, etc., is not necessary. We all love the flowers, butterflies, birdies, etc., but their beauty is naturalistic, not aesthetic. There is a difference. By drawing natural forms one acquires a feeling for natural order and proportion, technique, and growth structure, but one does not gain a sense of good proportion, nor an appreciation of art quality. Technique is a worthy achievement, but a good technician is not necessarily an expert designer of metal work. The fault with the majority of designers who use natural forms for "inspiration" is that they never get far enough away from the "subject." I do not mean however, that these forms should never be used in design. One should commence by trying to develop one's capacity to organize lines, shapes, masses and color.

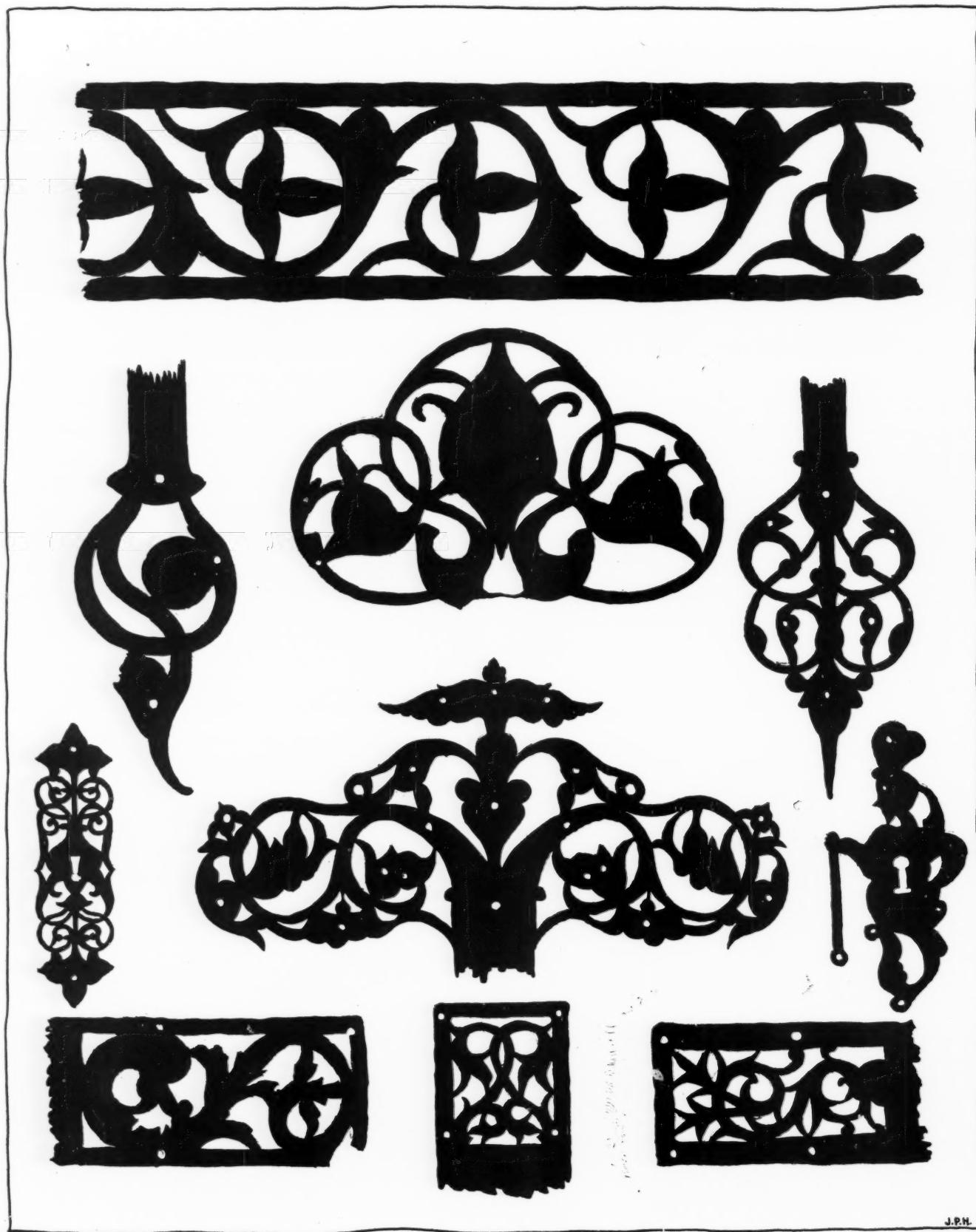
A profitable substitution for nature study, or for those who lack the ability to create designs from "within," is the careful study of works of art produced in the past. This should be done with discretion, or under guidance, because many of the craftsmen of the days gone by, possessed some of the human failings that will always be prevalent. For the benefit of those who are unable to visit museums, or those who have not access to photographs, or books containing examples of historic



LATE 15th AND 16th CENTURY SPANISH IRON WORK



(Courtesy Metropolitan Museum)



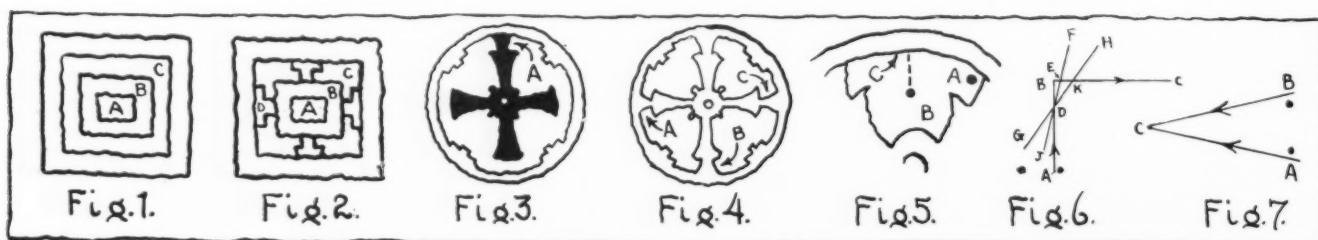
FRENCH RENAISSANCE METAL WORK

(Courtesy Metropolitan Museum)

J.P.H.



ORIGINAL DESIGNS—JOHN P. HEINS



metal work, it will prove lucrative to study the illustrations for this article of things in possession of the Metropolitan Museum of Fine Arts of New York City. If the creative capacity is lacking, some of the following things are suggested as a source of inspiration. The metal work of Egyptians, Romans, ancient Greece, Colonial fire-place castings, chased designs on old pewter, old keys, can offer suggestions. Spanish ironwork, old coins, Japanese sword-hilts, can also be readily adapted to the piercing process. It is not necessary, however, to use metal work as a creative influence, for designs on Coptic and Peruvian textiles, Turkish rugs, Indian pottery, Pennsylvania Slip Ware, Persian ceramics can be easily applied to metal work. Avoid the catalogues of commercial jewelers, for the designs contained therein are usually very decadent. Try to create your design adapting it to the piercing process.

In making a design for a pendant that is to have its "background" shapes sawn out, one must be cognizant of a few essential construction principles. For instance one area must not be completely within the boundary of a space that is to be pierced. In Fig. 1, if one were to first saw out area A, and then area C, the opening A would be eliminated, thus leaving the aperture C. This could be remedied by introducing connecting units, as illustrated in D, of Fig. 2. Designing a pierced pendant is analogous to planning a stencil. Another thing that must not be neglected is the presence of "loose" masses as the shaded area of Fig. 3. It is advisable to add segments A, B, C, as illustrated in Fig. 4 which is firmer in construction than Fig. 3, for it is evident that with a little pressure, the shaded mass can be easily bent at A, Fig. 3. Do not let the design give you the impression that certain "units" are being used to connect the border with the interior. Study the designs of Page 204.

An excellent method of rendering your ideas is in using a brush and India ink on rice paper, (ordinary tablet paper will do too.) Assuming that the design is carefully drawn in ink, it is now ready to be transferred to the metal. The paper on which the design is drawn is fastened to the metal with glue or shellac.

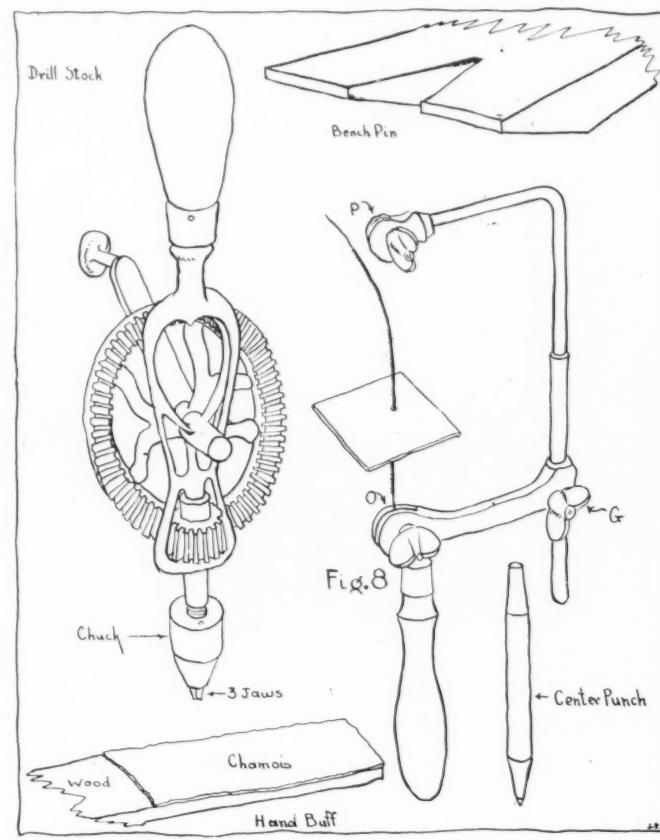
As it is not expedient to go into detail about gauges of metals at present, let it suffice that by a 16 gauge piece is meant a thickness of approximately one sixteenth of an inch. As the numbers increase the gauge becomes thinner, and vice versa. For the average size pendant, it is advisable to use a sixteen or eighteen gauge piece of sterling silver or copper. The average price of silver needed for the type of pendant on Page 205 is in proximity to fifty cents.

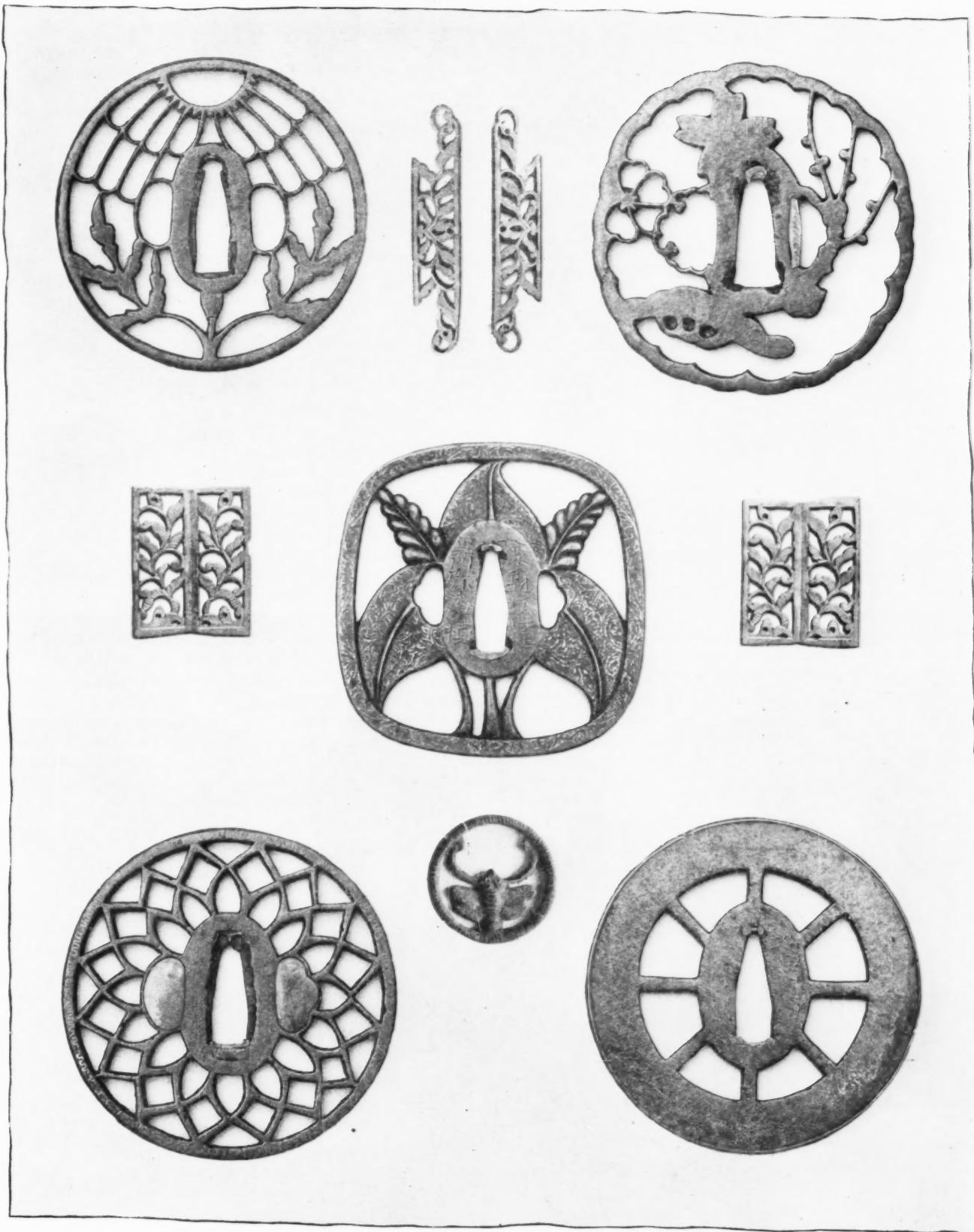
The uses of the necessary tools mentioned below will be taken up, when each is to be utilized: A sharp pointed punch, a hammer, number 60 and 70 drills, a hand drill stock, a bench-pin, a jeweler's saw-frame, a dozen number one jeweler's saw blades, a half-round, a three square and a round needle file, a piece of Scotch stone, a lump of jeweler's rouge, and a hand buff. These can be purchased from any reliable jewelers' supply concern e. g., Paul Gesswein & Co., 35 Maiden Lane, and Wm. Dixon & Co., 119 Fulton St., New York. Silver can be bought from James Dedericks, 44 Gold St., New York.

In order to drill an aperture through which the saw blade is later to be inserted, the first thing to be done is to punch small dents with the "punch," a sharp pointed piece of steel, into all the shapes that are to be sawn out. These dents will prevent the drill from sliding while boring, and at the same time will aid the drill in starting to bore. It is prudent to punch dents near the edge and corner of a shape, as in A, Fig. 5, for were the dent at point B, it would mean additional sawing from B to the line C. Since only a slight depression is requisite, do not hammer the "punch" too forcibly.

For ordinary piercing a number 60 drill will do, and for smaller apertures a number 70 drill should be used. Drills can be had that are finer than 70, but most of the readers have not had enough experience to use a drill of very small diameter, nor to saw delicate openings. The drill is fastened in the three jaw chuck of the hand drill stock, being careful that the long axis of the drill is in line with the axis of the chuck. A drill stock with a chuck capacity of five thirty seconds of an inch will be found to be satisfactory. Through experience it has been learned that if a drill of small diameter projects beyond the chuck too much, and that it is in as far as it can go, it pays to break off a small piece from the smooth end. If the protrusion is too great, the drill will quiver while boring, with a great possibility of its breaking. It is not necessary to

(Continued on page 210)





JAPANESE METAL WORK

(Courtesy Metropolitan Museum)



PENNSYLVANIA SLIP WARE

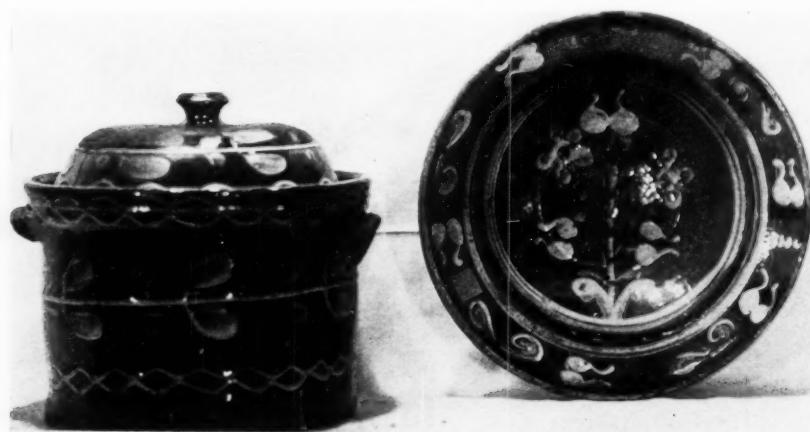
Albert W. Heckman

SLIP ware is the name given to pottery which is decorated with a "slip," a liquid mixture of clay, usually lighter in color than the clay which is used for the "body" of the pottery. Slip is sometimes put on with a slip cup, an earthenware instrument with a quill attachment through which the slip flows. In many respects it is like the "tjanting" used in the batik process. Some of the slip cups are constructed so the flow of the slip can be controlled by the thumb over an opening in the top, and others are made with wide tops and the flow is controlled by the dexterity of the worker handling the cup. The latter kind was used by the Pennsylvania Germans, or the Pennsylvania Dutch as they are ordinarily called, in decorating some of their quaint and interesting wares. The decorations were occasionally elaborate and pictorial, but more often they were very simple like those on the bean pot and the plate at the right of it on this page.

Another way in which the early Pennsylvanians used *slip*—and the way in which most of their wares were decorated—

was as a wash over the whole piece into which a design was incised or cut out, revealing the darker color of the "body" beneath and often thus making a very effective pattern of dark and light. After this was done a simple lead glaze, occasionally colored with metallic oxides, was dusted on, and the whole piece was sometimes finished in one fire. The process of using slip in this manner is a very old one. The Persians practiced it a thousand years ago and it was used in Egypt, in Asia Minor and later on throughout Europe from where it was brought to America by Germans who settled in the Eastern part of Pennsylvania. A long time before, however, the Aztec of ancient America had used "slip" in decorating his pottery. Like the Pennsylvania ware it was red when fired, but unlike the German craftsman, the Aztec used a black or a green slip darker than the body color. Then, too, the Aztec carried the process a step further. After cutting the design out of the slip very carefully with a sharp knife he proceeded to fill in these cut-out places with other colors—red, yellow and white, making, as it were, a crude cloisonné. Processes, simple and primitive as these may be, are sufficient to produce ART of a fine quality and they are full of possibilities which would give interesting results were we to experiment with them, using "soft" enamels on pottery of our own.

It is not the processes, however, which interest us primarily, in these pie plates, bean pots and pitchers of the Pennsylvanian of a few generations ago, nor is it how these processes were carried to this country from Germany, from where they could be traced to still earlier sources of development. To be sure, we like to know all of this and of the interesting anecdotal and historical data on these plates, but these things are "*incidental*" rather than "*fundamental*" to us. That which interests us is the plates themselves—their naive, simple and virile designs—the directness and sincerity with which these designs were executed, and the appreciation which these simple folk had for fine LINE, spacings of DARK-AND-LIGHT and the added TEXTURE of the delicate relief in the applied or incised slip. It is a joy to see a piece of this pottery and it must have been a joy to make it. In studying it, like the Peasant embroideries of which we have already spoken, there is many a lesson for us. They are not always accurately done but who cares for accuracy when it takes the life out of a design? When the craftsman becomes too sure of himself, when technique and industry are mistaken for ART, our interest always wanes.





TULIP WARE (Courtesy Anderson Galleries)

BEGINNERS' CORNER

WALTER K. TITZE - - - Assistant Editor

BEGINNERS CORNER FOR MARCH 1922

ALL teachers do not teach nor paint the naturalistic as a matter of choice. These teachers are pleased when their pupils have reached the point where they will do conventional. A teacher of art in the schools or a teacher of advanced pupils will doubt this statement. We have not yet arrived at the period when we can say to a new pupil, a beginner, that the conventional is what they should paint, what is proper. If we did so those of us who depend upon class returns as a means of livelihood would soon perish. I am speaking for the teacher in our smaller cities and towns, and a great many in our larger cities. No matter where the teacher, the instructor of the beginner will have about one out of every 10 that is ready to start with the conventional. They all want naturalistic, some the all-over patterns, some the dainty semi-conventional, and the tenth pupil will start with the conventional.

If you are a teacher of beginners, you will understand that the only way to bring your new pupils to seeing the good in conventional, is to help them step by step until they have reached the goal fully convinced that conventional decoration is best. We all want new pupils and we want them to take home china that they can enjoy, that their people can enjoy; How many persons, unless they have studied art, really enjoy the conventional at the start? True, those who have had the opportunity of travel and study realize the good and bad taste, but we do not receive this class as pupils. We take them from the class that have not traveled nor studied, and therefore we must give them what they can understand. They are bright and willing to progress, but one cannot force them.

My designs this month are for the first few lessons. The first is one that a pupil desiring the conventional will have little trouble in understanding, the second a semi arrangement of the yellow wild rose.

I find it a good idea to start the conventional pupil with a simple design, using a black outline. By outlining the pupil will from the start become more careful in her work, and will readily grasp the importance of careful application. Show her the use of the plate divider, and how necessary it is to have her plate divided correctly. Let the next step be the tracing of the motive (and here I would suggest that you use red ink for it will show clearly when graphite paper is placed under the tracing), the importance of tracing carefully to china, etc. Next mix the black paint for the outlines, and if she is a careful pupil, let her work with the banding wheel whenever necessary.

Fire the outlines and the plate will be ready the next lesson for the coloring. All teachers have their own way of explaining colors, the mixing, etc., so it is only a waste of time to go into that.

The coloring I suggest for the design No. 1 is band at edge of plate in either silver, or Copenhagen blue. Leaves in Roman gold or silver if silver is used in band, and flowers in two tones of blue with bright orange dots above and below.

The design No. 2 will please most of the beginners. There are many ways in which one can teach the beginner application of a design such as this. One might find best results in having the floral part painted first with shadow leaves, etc. painted in and built around the flowers, then wiping out leaves and flowers and painting them. Outer band then painted and the gold applied and then fired. Second fire tint over the smaller band up to the gold band, carrying part of this color over the floral motives, then retouch where needed and plate is ready for its last fire.

One must impress upon a pupil the importance of correct drawing. Beginners cannot draw with the brush, they will not take time to learn to do this, and therefore they are sure to follow the outline drawing.

The coloring would be smaller band in yellow brown with a little hair brown added. Second fire band in yellow brown applied light and padded. Flowers in yellow, yellow brown with touches of brown green and yellow brown mixed. Leaves in shading green, brown green and apple green. Stem line in brown green.

Open flowers are best for beginners, and by all means insist they paint flowers they see in every-day life.

The importance of keeping brushes flat in the working and the results if they are not put away clean must also be taught.

Give the beginner home work to do. Let her paint small groups of flowers on her palette. Mix up a color on end of palette, give her a problem of a rose and a few leaves painted without the aid of the pencil outline, and if she is the kind that wishes to progress, she will have pleasure in learning to draw with her brush.

DESIGN IN JEWELRY

(Continued from page 206)

exert pressure on the stock while drilling, for its weight will be adequate, and as drills are very brittle, they are liable to break. Care must be taken in holding the vertical axis of the drill and drill stock at right angles to the plane of the silver. All the holes should be drilled before proceeding to the next step.

It will be observed that the "teeth" of the saw blade point in one direction. An end of the blade is fastened in a jaw of the saw frame, in a manner that the "teeth" point outward and toward the handle, for the blade cuts on the downward pull. Holding the handle of the frame in one hand, and after the blade has been inserted through the drill hole in the silver, pressure is exerted on the frame by pushing the handle, while the top of the frame is resting against the table or bench, thus shortening the distance between the two jaws P and Q, Fig. 8. The loose end of the blade is now fastened tightly in the other jaw of the frame, when it will be noticed upon releasing the pressure, that there is quite a "spring" to the blade. The latter must always be taut.

All sawing is done on a "bench-pin" a piece of hard wood with a V cut in one end. If you have not a jeweler's bench, a board can be clamped, or screwed to an old table in such a way that the V cut protrudes over the edge of the table. Sitting on a stool that will enable one to saw comfortably with the "bench-pin" on a level with the chest is suggested.

Always saw away from you. See that the blade is at ninety degrees to the plane of the silver, and that the saw frame is at about right angles to the plane of the table or bench. All sawing of curves and angles can be done by working the saw up and down in one place. It is poor technique to be continually changing the angle of the frame. In sawing a curve, work the saw up and down, cutting a little to the inside of the line, turning the silver instead of the frame, at the same time following the line of the space that is to be cut out. Saw out the inner portions first, and the outline of the pendant last, because by so doing, a larger piece of metal can be gripped while sawing the design. As regards sawing an angle of ninety degrees, the most feasible method is by diagram, e. g., Fig. 6. To saw angle A, B, V, first cut AB. Drawing back the blade to the point D, move the metal so that the frame is in the direction JF. Cut DE. Repeat the operation by drawing back the blade to D again, this time, however, moving the silver so

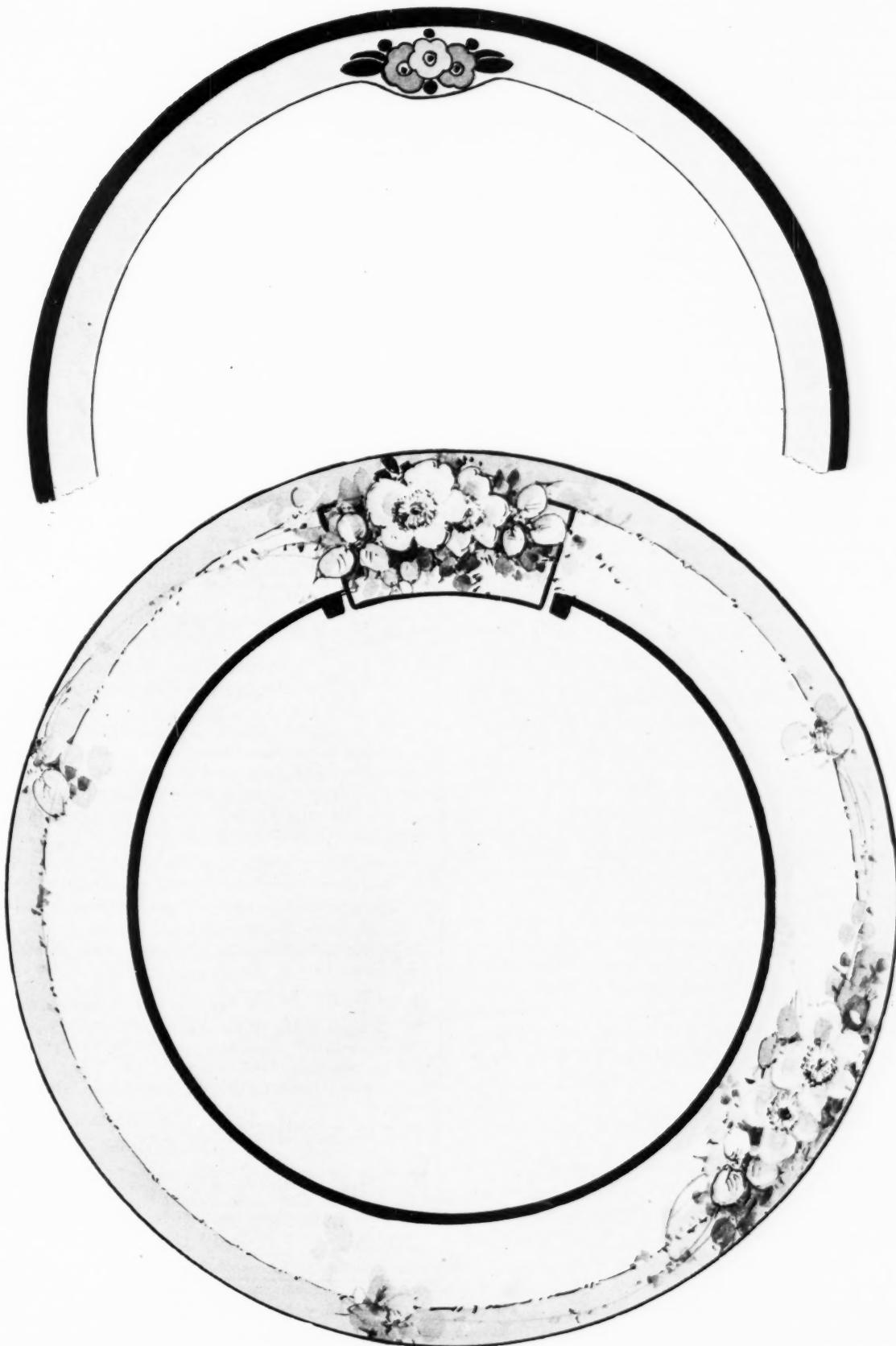


PLATE DESIGNS—WALTER K. TITZE

(Treatment page 210)

KERAMIC STUDIO

that the frame is in the position GH. Cut D-K. This gives us the triangular opening DKB in which the saw blade can be turned to assume the direction BC. Cut BC. In cutting an acute angle, it is practical to drill two holes, A and B, Fig. 7 Saw AC. Remove the blade and insert it into B, and saw BC.

If the blade should stick, rub a little wax or soap over it. Beginners will no doubt break many blades at first, but very often the broken pieces can be used by shortening the distance between the two jaws, through manipulation of the set screw, G, Fig. 8.

Frequently craftsmen do not file the sawed edges, in order to retain the irregularities created by the saw, for the retention of the jagged edges at times is an added quality in the work. Very often the limitations imposed by a craft are a godsend. After all the sawing is done the pendant must be filed if thought necessary. The straight edge of the half round file can be used on straight edges, and convex edges, while the curved portion can be applied to concave edges. To file an angle, the three square file will be found helpful, and smaller openings can be filed with the round file. All filing if possible should be done on a horizontal plane, and this is accomplished by moving the pendant into position. A convenient method is to rest the silver on the edge of the table or by holding it in a vise. If the latter is used do not clamp the silver between the steel jaws without protecting the faces of the pendant with a softer, baser metal or thin pieces of wood, between the silver and steel, because the pressure of steel will mar the work. An important thing to keep in mind is that a file cuts on the pushing stroke, when most force is applied. Sometimes it pays to bevel the edges slightly which gives an added finish. This can be done by holding the pendant at an angle against the bench, and filing horizontally.

Small accidental scratches are removable by rubbing the surface with Scotch stone, a grey slaty stone. Always use the latter with water. After the scratches have disappeared, a little fine pumice powder can be applied with a brush. Curved strokes in polishing are always more effective than straight. If a bright polish is desired, this can be obtained by rubbing the hand buff, a narrow piece of wood on which a strip of chamois or felt has been glued, on metal after the buff has been rubbed on a lump of jeweller's rouge. Gorham's silver polish will make the surface more lustrous.

Pierced pendants are very effective when suspended from a black ribbon, in which case its application will cause inconsiderable bewilderment. On the other hand, some women like a "change" so they wear colored ribbons or batik ribbons dyed by themselves. Through decorating their own ribbons, they can make their pendant harmonize with their dresses.

Do not forget in making your pendant, that it should be intrinsically fine in itself.

STUDIO NOTE

F. G. Coover Co. of Lincoln, Neb. has added another "Branch" in Los Angeles and associated with him are the following ladies as managers and instructors: Cora C. Sheffield, Muriel Earle, Maud H. Chase, Jessie M. Berlin, Almira C. Lawton.

ANSWERS TO CORRESPONDENTS

L. A.—Please give me list of the three best Ceramic Studios in Chicago open during the summer months. Also three of the best Ceramic Studios in Paris.

You will find in the teacher's directory in each month's Keramic Studio names of teachers in Chicago.

Know no decorators in Paris.

G. C.—Could you tell me where I could get the fans for painting, they are about the same shape of a palm leaf but are woven of some kind of straw. I can find them painted but not unpainted.

Try the larger Department stores and Japanese shops. Vanities, Fifth Avenue and 39th St., New York, N. Y., may carry them or Morimura Bros., Japanese goods, Broadway, New York.

Mrs. A. M. P.—Glass decorated with unfired enamels. I would advise you to secure the September issue of the Keramic Studio. This number has a splendid article on unfired enamels by Juanita Meredith. In the April 1920 issue an article by Albert Heckman and in the February 1920 issue an article by W. K. Titze. This space would not permit to go over these articles and by having them before you, your pupils will be able to handle this style of decoration with very little difficulty.

E. L. J.—Can you tell where (some definite address) I can obtain Satsuma beads for decoration?

Can you give me an address where I can get the "acid proof" pitchers that are used for lustre decoration?

Also an address where they do leather mounting, and where leather for tooling can now be obtained.

Write to any dealer handling Satsuma, who can secure for you Satsuma beads.

Have never heard of "Acid Proof" pitchers. Perhaps you mean an acid-proof lustre. No lustres are acid-proof.

W. A. Hall, 250 Devonshire Str., Boston 9, Mass.

M. A. N.—Will you kindly tell me what I can do with a set of dishes decorated in white gold or silver which will tarnish? Would it be possible to coat the silver over with white lustre?

The Campana Art Co., Chicago, Ill., has listed, a liquid to apply over the burnished silver, which will keep it from tarnishing. Why not try the white lustre? I have never heard of it being used in that way, yet by experimenting we have solved many problems.

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